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ABSTRACT

The Canadian Broadcasting Corporation (CBC) is Canada's publicly-owned broadcast network that provides programming to both English and French national television and AM/FM radio networks. While the CBC was not designed to fill a formal education role in Canada, it does broadcast informative radio and television programs on a complete range of subjects including news, current affairs, special documentaries, culture and children's topics, entertainment, and, most recently, adult education. In addition, it currently broadcasts the Canadian School Telecasts twice a week for half an hour during the school year. The CBC also makes use of teletext and satellite technologies. Also a publicly-owned agency, the National Film Board (NFB) of Canada is designed to benefit Canada and Canadians through the making of informative films. The current role of the NFB in Canadian education is the production of educational films that are relevant to the interests of young people, to course content, and to Canadian issues. These films address all levels of education in subjects ranging from language arts to social history, geography, and Third World studies. (20 references) (DB)

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Office of Development Research
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NEW TECHNOLOGIES IN CANADIAN EDUCATION

PAPER 8

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EDUCATIVE ACTIVITIES OF THE CANADIAN BROADCASTING CORPORATION AND THE NATIONAL FILM BOARD OF CANADA

By Susan Swan

Study Coordinator
Ignacy Waniewicz

January 1984

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Papers in the Series

NEW TECHNOLOGIES IN CANADIAN EDUCATION

Paper 1 An overview of the educational system in Canada

Paper 2 Communications and information technologies in Canadian elementary and secondary schools

Paper 3 Communications and information technologies in community colleges in Canada

Paper 4 Communications and information technologies in Canadian universities

Paper 5 Communications and information technologies and distance education in Canada

Paper 6 Communications and information technologies and the education of Canada's native peoples

Paper 7 The provincial educational communications organizations in Canada

Paper 8 Educative activities of the Canadian Broadcasting Corporation and the National Film Board of Canada

Paper 9 Applications of new technologies in nonformal adult education in Canada: Two examples

Paper 10 Canadian cable television and education

Paper 11 Educational applications of videotex/Telidon in Canada

Paper 12 Educational applications of communications satellites in Canada

Paper 13 Educational videodisc in Canada

Paper 14 Educational teleconferencing in Canada

Paper 15 Telehealth: Telecommunications technology in health care and health education in Canada

Paper 16 The high technology industry and education in Canada

Paper 17 New technologies in education in Canada: Issues and concerns

Copies of these papers can be purchased from TVOntario, Box 200, Station Q, Toronto, Ontario, Canada M4T 2T1.

FOREWORD

We dedicate this series to its designer and director, Ignacy Waniewicz. His death on February 21, 1984, has left us with a feeling of immeasurable loss.

With uncanny intelligence, instinct, and energy, Ignacy introduced the first educational television programs in his native Poland in 1957 and rose to the position of Director of Educational Broadcasting. During the mid-1960s, he served as a Paris-based program specialist in the educational use of radio and television, working for UNESCO in Chile, Cuba, Ivory Coast, Upper Volta, Mexico, Egypt, Nigeria, Senegal, Ghana, Great Britain, United States, Switzerland, and Israel. Ignacy shared the experience and insight he gained from this work by teaching and writing in Polish, German, Russian, Hebrew, Spanish, French, and English. His achievements are widely recognized in the broadcasting and academic communities on four continents.

As Director of the Office of Development Research at TVOntario, Ignacy explored his farsighted and consuming interests in adult education, media literacy, television as a primary tool for lifelong learning, and most recently, the educational uses of new technologies. His work did much to shape and guide TVOntario's progress over the last 15 years.

It is with love and respect that we dedicate this series to Ignacy Waniewicz. In its enormous scope, its thorough documentation, its emphasis on concrete results, and its concern with educational issues, this series reflects both Ignacy's vision and his intellectual legacy.

Donna Sharon
for the Office of Development Research

Preface to the Series

NEW TECHNOLOGIES IN CANADIAN EDUCATION

These papers in the series "New Technologies in Canadian Education" are the result of an international commitment. In June 1980, the Third Conference of Ministers of Education of Member States of the European Region of UNESCO adopted a recommendation requesting the member states to carry out joint comparative studies on well-defined problems of common interest in education. At a subsequent meeting of the European Region National Commissions for UNESCO, 14 subjects were agreed on for joint studies.

The theme "New Technologies in Education" was selected as study #11. The 17 countries participating in the study are Austria, Belgium, Denmark, Finland, France, Hungary, Italy, the Netherlands, Poland, Spain, Sweden, Ukrainian SSR, USSR, United Kingdom, as well as Canada, Israel, and the U.S.A. who are also members of the UNESCO European Region. At the first meeting of the national coordinators from these countries, held in October , 1982, at the University of South Carolina in Columbia, South Carolina, U.S.A., a plan was adopted for the study. In the first phase of this plan, the individual countries are to report on the ways in which the new technologies are being used in education. (A brief outline of the international design is available on request.)

The Canadian Commission for UNESCO was requested to coordinate, on an international level, the first year of the study. We are grateful to the Canadian Commission for selecting TVOntario, and the Office of Development Research (ODR) to be in charge of this task. The ODR was also asked to coordinate the Canadian contribution to the study, with financial support from the Department of the Secretary of State. We gratefully acknowledge their assistance.

In preparing the Canadian review of the use of technology in education, the ODR contacted a number of educators, academics, government officials, administrators in educational communications organizations, and others, across the country. It became apparent that there was a strong need for a well-documented account of the uses of both the "older" technologies (e.g., film, audio, television) and the newer technologies (e.g., computers, videodiscs, videotex) in the complex Canadian educational system.

Early in 1983, several types of research activities began simultaneously: designing instruments to gather information from each type of institution or interest group, identifying uses and users of each type of technology, and exploring the areas where Canada's distinctive features predispose toward technological developments. The 17 papers listed on the back of the title page emerged as a result.

Information for these papers was provided by hundreds of individuals expressing their own views or reporting on behalf of educational institutions and organizations, government departments, public and private corporations. We extend to them our sincere thanks.

I would like to acknowledge the contribution made by Thelma Rosen who assisted in the development of the inquiry instruments and played a major role in the gathering of this information. The task of supervising the final editing, production, and distribution of the papers was assigned to Donna Sharon. Her resourcefulness and persistence have contributed greatly to the completion of this series. Sharon Parker typed most of the papers from the initial drafts to their final versions. Her dedication made it possible to complete the study in such a relatively short period.

While the preparation of these papers has been supported by the Canadian Commission for UNESCO and the Department of the Secretary of State, the papers' contents do not necessarily reflect the official views of either party on issues related to technology in education.

Ignacy Waniewicz
Study Coordinator
Director
Office of Development Research
TVOntario

January 1984

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THE CANADIAN BROADCASTING CORPORATION

The Canadian Broadcasting Corporation (CBC) is Canada's publicly-owned broadcast network. Formed in 1935, it provides English and French national networks of television and AM radio (covering 98 per cent of all Canadian households). It also maintains English and French FM radio networks and an overseas service through Radio Canada International. As of 31 March, 1983, its television networks (English and French) consisted of 29 CBC-owned stations with 545 re-broadcast transmitters and 32 privately-owned stations that are affiliated with the CBC (i.e., they use mainly CBC programs). The CBC also transmits through 261 private or community-owned re-broadcast television transmitters. In radio, the CBC has a total of 50 owned and operated stations with 549 owned and operated re-broadcast transmitters, 38 private affiliated stations, and 66 private or community-owned re-broadcast transmitters (in English and French).

The CBC is governed by a board of 14 members appointed by the federal government. In 1982-83, it received $673.8 million from the Government of Canada and $154.2 million from advertising revenue, mainly produced by television.

The CBC mandate

The CBC mandate is contained in Section 3 of the Broadcasting Act of 1968 which declares that the "Canadian broadcasting system should be effectively owned and controlled by Canadians so as to safeguard, enrich and strengthen the cultural, political and economic fabric of Canada;..." The word "educate" does not appear in the Act because education is a provincial responsibility in Canada, while broadcasting is under the jurisdiction of the federal government. In other words, the CBC was not designed to fill a formal education role because, as a federal body, it is not authorized to work officially in education. Rather, the CBC broadcasts informative programs on a complete range of subjects that are designed to broaden the horizons of adult viewers. CBC news, current affairs, special documentaries, cultural and children's programs provide Canadian viewers with vast amounts of information along with entertainment, as well as a national perspective on world affairs.

Radio

The CBC started radio school broadcasts in 1936 as a supplement to the curricula for teachers. Educators worked with broadcasters at the national, regional, and provincial levels to determine what programs were needed and to produce radio material. All direct program costs (scripts, copyright, research fees, actors, musicians, etc.,) were paid by the departments of education while the CBC provided, free of charge, the production and administrative staff, transmitter time, studio facilities, and network charges. The CBC was responsible for the presentation and distribution of the radio programs; the education departments took responsibility for the planning and content of the broadcasts.

The CBC would not broadcast any school programs that had not received the approval of the provincial departments of education.[1] The departments were not limited to using the CBC but could make other arrangements with private radio stations. This agreement was carefully constructed to afford a workable basis for good provincial-federal relations in the touchy educational sphere of jurisdiction. In addition, there was also cooperation at the local level, often between local school boards and local radio stations, either private or publicly-owned. These arrangements were often supported by provincial chapters of the Canadian Home and School Association or the Parent-Teacher Federation.

School broadcasts were aired from 1400 hours to 1430 hours every school day. National programs were broadcast one day each week. Regional programs were broadcast a second day, and provincial programs on the remaining three days of each week.

At the provincial level, the cooperation was between one or more departments of education and the CBC regional authority. It is worth noting that four-fifths of all radio school broadcasts in Canada were provincial. At the national level, the CBC cooperated with the now defunct National Advisory Council of School Broadcasting. (That body was a committee set up in 1943 by an agreement between the Canadian Education Association and the CBC to represent, not only the provincial departments of education, but also other national bodies concerned with education.) The Council of Ministers of Education in Canada (CMEC) which represents Canada's 12

departments of education, replaced the National Advisory Council on School Broadcasting in 1966.

According to Richard Lambert in School Broadcasting in Canada, the biggest listener to radio broadcasts was "a school in a smaller town, where life moves at an even pace, without many outside influences." Or even a "little red schoolhouse of the traditional type (of which many are left), buried in the heart of the country, attended by farm children and possessing few contacts with the world outside."[2]

With the growth of television, however, the appeal of radio lessened. National radio broadcasts were stopped because the schools no longer used them. The French network dropped radio broadcasts for schools in the mid-seventies, and the English network stopped national radio broadcast in 1981. With the termination of the national service, school radio is broadcast only in Alberta, on the ACCESS Alberta network CKUA (see Paper 7). Every day, two hours of educational programs (produced for the most part by ACCESS Alberta) are broadcast on this network.

Despite the end of school radio broadcasts, in Newfoundland the CBC continues to provide and distribute programming on audiocassettes. In recent years, approximately 300 audiocassettes have been produced and over 12,000 copies are distributed annually.

Quebec and British Columbia also distribute large numbers of cassettes. The British Columbia Educational Media Centre receives requests for over 10,000 copies each year. Many of these programs were produced in British Columbia, although some were acquired from ACCESS Alberta or through commercial producers.

Television

In November 1954, the CBC conducted a study for grades 5, 6, 7, and 8 which established the need for television in the schools.[3] The study noted that television had "a definite contribution to make" in programs jointly planned and executed by teachers and broadcasters. Significantly, the study noted that more experiments were needed to clarify the best way television could be used in the classroom. That is still a perennial problem.

History of Canadian School Telecasts. In 1961, the CBC began the twice weekly schedule of Canadian School Telecasts. The programs, broadcast across the entire country, were produced by the CBC at the request, and under the guidance, of the National Advisory Council on School Broadcasting.[4]

The first broadcasts were in Nova Scotia; grade 11 students had poor marks in physics and chemistry, and teachers in that province requested the help of television. The broadcasts were 20 minutes long and designed to be integrated into the forty-five-minute classroom period.

The broadcasts, which were mainly for the intermediate level with the exception of a few programs for high schools, ranged from Elizabethan theatre, through social studies to science. For example, the series "Your World" dealt with current events and with people in the news who were of special interest to young people. For younger students, the CBC presented shows based on the characters of the widely acclaimed preschool series, "The Friendly Giant." The series, "Over the Drawbridge," was designed to promote the creative use of English by elementary school children.

The Schools and Youth department of the English network produced these programs specifically for the Canadian School Telecasts until 1975-76.

According to the agreement with the Council of Ministers of Education in Canada, the CBC provided its facilities free while the CMEC paid all direct programming costs.

The provincial school telecasts were broadcast three times a week on the days not used by the Canadian Schools Telecast, making it possible for a Canadian child to watch a school broadcast every day of the week.

The provincial school telecasts were sponsored by the provincial departments of education, which produced their own programs, co-produced programs with the CBC, or acquired programs for the provincial school telecasts. Like the Canadian School Telecasts, these programs were intended to supplement the school subjects, mainly at the intermediate level. They covered subjects such as general science, social studies, and literature.

With the creation in 1970 of the provincial educational communications authorities, the role of the CBC in educational school broadcasting started to diminish. The new bodies became the production centres and communications distribution authorities; they included Radio-Québec, TVOntario and ACCESS Alberta, which were established in 1968, 1970, and 1973 respectively; and the Provincial Educational Media Centre, which works with the Knowledge Network of the West in British Columbia. An umbrella organization, Agency for Tele-Education in Canada (ATEC), was formed to facilitate co-production by those bodies as well as an exchange of information on issues of common interest.

In 1975-76, the name of the Schools and Youth department of the CBC was changed to Children's Television.

Present Status of Canadian School Telecasts. The Canadian School Telecasts are broadcast twice a week at 1000 hours for half an hour. They start in the second week of October and run until the end of May.

Under the present agreement, the CMEC selects, sanctions, and pays for shows broadcast on the Canadian School Telecasts. Some of the series that the CMEC chooses are series produced by the CBC's Children's Television. The CBC offers free air time, and the CMEC is responsible for informing schools about the upcoming telecasts and for providing any teaching aids necessary to the programs. The CMEC also pays the CBC for repeating a CBC program, a cost that entails the payment of residuals to actors, writers, and composers. One of the telecasts presents a mixture of programs about science, literature, and social studies for the intermediate level. The other telecast presents a news program for intermediate school children, "What's New?"

On the remaining three weekdays, the 1000 hours time-slot is filled by the provincial school telecasts. The provincial departments of education are responsible for providing the material for these telecasts, which are aired free on CBC facilities. The programs are mainly at the intermediate level and include the standard range of academic subjects.

In Quebec, the situation is different. On the French network, a half-hour series on social and political issues for low-income children, called "Passe-Partout," is broadcast

daily at 1000 hours. The Quebec Ministry of Education has co-produced 150 of these shows with the CBC, and 50 more are planned.

In addition to the programs used in school telecasts, the CBC is producing educational programs for children of different ages for out-of-school viewing. The programs are designed to enhance children's self-esteem and to help them cope with the urban environment.

Adult education

Radio. In the forties, the CBC began to produce radio shows sponsored by the Canadian Association for Adult Education (CAAE). The first success was "Farm Radio Forum," a program sponsored with the CAAE and the Canadian Federation of Agriculture. It began in 1941 and within a few years became a national institution.[5] Throughout the 1948-49 season, for example, 1,588 Farm Forum groups met regularly to listen to the weekly radio program and to stay on to discuss agricultural issues. There was an average of 17 members to each group, with a total of over 27,000 people across the nation. Various production techniques were used, including dramatized broadcasts, discussion-groups, and interviews with experts. With the coming of television, the number of Forums declined. By the 1960-61 season, the groups had fallen below 500, and at the end of January 1964, only 301 groups were meeting regularly. The program was dropped in the mid-sixties. However, its format has served as a model for developing countries interested in informing their citizens of new agricultural techniques.

The radio program "Citizens Forum" was another success. In 1942, a group of adult educators decided that the CBC discussion program "Of Things to Come" would make an effective vehicle for informing adults about the political, social, and economic questions of the wartime period. Thus "Citizens Forum" was born. In the first year, 20,000 people took part in organized discussion groups across the country and over 315,000 study bulletins were distributed. The number of groups declined after the war. In the sixties, there was a television version of the radio program before both were finally dropped.

Television. One of the CBC's most notable successes in adult educational television was "Speaking French," which had its beginnings in local telecasts in Montreal in 1957, and was broadcast on other stations of the network after 1961. The program was designed to provide a working knowledge of French for English-speaking Canadians. During the mid-sixties, an estimated 152,000 viewers watched the series.[6]

Until recently, the CBC has had little direct involvement in other aspects of adult education. Now the CBC produces programs such as "Country Canada," "Man Alive," and "Marketplace" which are intended to increase the knowledge of adults interested in a particular subject. In addition, there are series dealing with the various sciences or arts such as "The Chinese," a six-part documentary on life in modern day China and "The Music of Man" (produced in cooperation with TVOntario), an eight-part documentary on the history of music. Other such series include "The Nature of Things," a successful science show with a well-known scientist, David Suzuki, as host.

"The Nature of Things" was based on a 1959 summer replacement series, "Two for Physics." Two physicists from the University of Toronto, J.N.P. Hume and D.G. Ivey, developed the series based on the belief that television could be used to explain many aspects of science to a general audience of adults. In a 1980 study by the CBC, viewers described "The Nature of Things" as "demanding" and "a program that makes you think." It was not seen as an entertainment program that would be described as "good company" or as "a program you can relax with."[7]

Teletext

In 1981, the CBC, in conjunction with the Department of Communications, began a broadcast teletext project - Information Relayed Instantly from the Source (IRIS) - to assess the feasibility of providing national, regional, and local teletext service to Canadians.

Teletext is one-way broadcast transmission of printed information from a source computer to a television set equipped with a decoder. CBC encodes teletext data on the unused lines in the broadcast television signal (the Vertical Blanking Interval (VBI), visible as a black bar if the

picture screen rolls), and they are transmitted simultaneously with the normal television picture. Two teletext centres, one in Toronto and one in Montreal, produce teletext information in English and French, respectively, to feed CBC's two national networks. Anyone with a decoder and within range of the broadcast signal can receive CBC's teletext service, which provides information in the areas of news, business and finance, sports, weather, entertainment, community and other special-interest resources, and features. IRIS provides closed captioning of regular TV programs for the hearing impaired, and is currently testing the effectiveness of advertising via teletext.

Field trials began in April, 1983, to survey the use of teletext in over 200 households in Montreal and Toronto and in 30 public places in Calgary. The aim of these surveys is to evaluate the potential of a teletext service by soliciting public feedback and reaction to the content offered and the use of this new technology.

Satellites

The Anik satellites form the backbone of the CBC's delivery system. Since the early seventies, the CBC has transmitted its English-network programs from Toronto via satellite to its regional centres in St. John's, Halifax, Montreal, Ottawa, Winnipeg, Regina, Edmonton, Calgary, and Vancouver. The English network is also fed via satellite to the CBC's Northern Service in the Arctic. The French network is transmitted via satellite out of Montreal to all the regional centres of the French network, across Canada, and to the Arctic.

In order to transmit its programs, the CBC leases some satellite ground facilities and satellite time from Telesat Canada. At present, it has five network channels on the Anik B (6/4 GHz) satellite: one channel for the French network, two English-network channels in two time zones, and two closed-circuit channels called Omnibus that are used for news-gathering purposes. The two closed-circuit channels allow the regional centres to send news stories to Toronto or Montreal or to other regional centres. These same two channels are used by both the English and French networks.

When the House of Commons is in session, its proceedings are televised and delivered directly to cable companies across the country on two other satellite channels rented from Telesat Canada. One of those channels delivers the broadcast in French and the other in English. This telecast, known as the CBC's Parliamentary Service, is now available to about 47 per cent of Canadian households.

The channel contains live coverage of the proceedings; in 1982/83, it was watched by some 56,000 viewers at least once a week while Parliament was in session. The channel is available for taping by schools and libraries, and makes the proceedings of the most important Canadian government institution available to more people than ever before.

THE NATIONAL FILM BOARD OF CANADA

Established in 1939, the National Film Board (NFB) is a publicly-owned agency whose function is to make films "to help Canadians in all parts of Canada understand the ways of living and problems of Canadians in other parts." It has 1,150 full-time employees and 30 distribution offices in Canada, which house libraries of NFB films, which can be borrowed free of charge. Its operational headquarters are in Montreal and its head office in Ottawa. NFB films are available abroad through commercial distributors or for noncommercial use through Canada's 106 diplomatic and trade posts.

At the beginning of the 1980s, the NFB adopted the following objectives:

- To service the public interest.
- To provide public access to NFB production.
- To represent Canada internationally through film.
- To be a creative centre.
- To be an instrument of national film policy.

In 1982, it received $48.1 million from the federal government. In the same year, it produced 179 films varying in length from five minutes to full-length features. It also produced 56 audiovisual products, including 24 film strips, 18 slide sets, and eight adaptations of 16mm films for educational television.

To ensure public control of its policy, the NFB has a nine-member Board of Governors appointed by the federal government. The Government Film Commissioner is the Chairman of the Board. Three board members are selected from the federal civil service, and five are chosen from the public at large to represent the various regions of Canada. The NFB produces films in both English and French. The existence of separate production sections for each language ensures that films made in French are not merely adaptations of original English films.

Early aims

The NFB's first chairman, John Grierson, a dynamic pioneer of the documentary film technique, promised that "the National Film Board will be the eyes of Canada. It will, through a national use of cinema, see Canada and see it whole ... its people and its purpose. The documentary film is the creative treatment of actuality. It is important not for what it teaches but for the manner of its illumination."[8]

For the past 40 years, the NFB has produced thousands of high-quality, internationally recognized films whose cinematographic excellence and innovative research virtually created Canadian filmmaking. The NFB is also the largest single Canadian producer of films used in schools: it produces approximately 15 per cent of the films purchased by schools. McIntyre Educational Media now distributes all NFB English-language multi-media products.

The place of the National Film Board in education

NFB films were the first educational films seen in Canadian classrooms. During the forties, teachers in elementary and high schools used NFB films to support lessons in geography, history, natural science, art, and health. Small schools that could not afford their own equipment, could use travelling NFB projectors. NFB guides were published to reduce the time required for previewing the films. Schools borrowed or purchased films and bought film strips and photographic prints from the NFB. A number of former teachers joined the staff of the NFB headquarters, and the NFB's education officers maintained liaison with educational groups - a practice that is still part of the NFB today.

The most widespread use of NFB films in the classrooms was in the early fifties, before the advent of television. During 1950-51, almost five million school children saw NFB films in their classrooms through the cooperation of the provincial departments of education.[9]

Some NFB films have been important for socially educational reasons. "Challenge for Change" was a successful social action documentary series in the sixties. These films documented the daily life of impoverished communities such as

the Indians in Alberta, or Blacks in Halifax, and showed the completed film to these groups, hoping that the fresh insight provided by the film would inspire the communities to seek new solutions to their long-standing difficulties.[10] Seven federal departments and agencies joined in sponsoring "Challenge for Change": Indian Affairs and Northern Development, Agriculture, Health and Welfare, Labour, Regional Economic Expansion, Secretary of State, and Central Mortgage and Housing. The participating departments put up half the money for the program, the Film Board put up the other half.[11] In the early seventies, "Challenge for Change" published a newsletter, Access, but the series of documentaries lost its momentum in the late seventies and was cancelled.

The National Film Board's place in education today

Today more than 70 per cent of all NFB films are used, in one way or another, in Canadian elementary schools, high schools, community colleges, and universities. Because the NFB is a national agency and education is a provincial responsibility, it does not produce its films for a specific body of educators. Rather, it makes films that are intended to be relevant to the interests of young people, to course content, and to Canadian issues. The films address all levels of education and range from films that can be used in language arts, to films about social history, geography, family life studies, and Third World studies.

NFB films are useful to the schools in Canada because there is a shortage of films with Canadian content. About 18 of the NFB's 40 film representatives across Canada work in education, three of them exclusively. These liaison officers help teachers choose films, set up screenings for audiovisual coordinators of school boards, attend teachers' professional development days, and participate in conferences of teachers' associations. The NFB in Montreal also publishes an educational newsletter that discusses films, their application in the classroom, and the support materials which accompany them. The newsletter goes to 30,000 teachers across Canada. Users may borrow films free from one of the 30 public libraries of the NFB, or films can be ordered through the NFB's Montreal headquarters. Often teachers obtain NFB films through their own media resource centres or through their local public library.

Future directions of the National Film Board

The future of the NFB depends on the new federal policy about film, which is expected to be released in the Spring of 1984 in a cabinet document by the Department of Communications. It may also depend on the Canadian Radio-Television and Telecommunications Commission's (CRTC) regulatory decisions over the broadcasting system. If universal or non-discretionary cable satellite channels are licenced by the CRTC, the NFB would be able to reach the general public on a much broader and more consistent basis than is now possible.

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MAP OF CANADA, showing physical dimensions, provincial and territorial divisions and major cities.

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END

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